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The Violin Concerto Soloist's Orchestral Role, from Mozart to Beethoven

Carey Campbell

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The relationship between soloist and orchestra is central to the way many listeners, scholars, and performers understand the concerto. In particular, the juxtaposition of solo and tutti sections often guides our perceptions of form, dialogue, and meaning for the genre. Some regard the soloist and orchestra as conceptually separate entities, and this is reflected onstage in most modern performances by the physical separation of soloist and orchestra, whose interactions are mediated by a non-playing conductor. This strict division between soloist, orchestral player, and leader was not necessarily what late eighteenth- and early nineteenth-century composers had in mind.¹ The bulk of this article will focus on Mozart's violin concertos, for which the autograph scores reveal a clear expectation for the soloist to participate during some or all ritornello sections. Extant parts from Mozart's time to the early nineteenth century confirm that this was a widespread expectation, not limited to any particular region or school. In addition to participating in some tuttis, a violin concerto soloist also had the option of serving as the orchestral leader; I will point to evidence of this practice in printed parts of the period. In spite of all of this, the practice of violin soloist participation during tuttis has not been widely reinstated in today's performances. Soloist involvement during orchestral tuttis has already been discussed in connection with late eighteenth-century keyboard concertos, and this study expands that debate to include concertos for violin.²

In the 1980s, Linda Faye Ferguson argued convincingly that when performing keyboard concertos, an eighteenth-century soloist provided an improvised basso continuo part during the tuttis.³ The source evidence is clear enough: the autograph scores for Mozart's piano concertos

¹ This is the central theme of Carey Campbell, "To Play or not to Play: The Soloist's Role During Tutti Sections of Mozart's Concertos for Strings and Winds" (Ph.D. diss., University of Minnesota, 2008).

² This issue with regard to wind soloists is discussed in Campbell, "Soloist's Role," and in Carey Campbell, "Soloist Participation During the Tuttis of Eighteenth-century Woodwind Concerto," *Eighteenth-Century Music* 7 (2010), 63-79.

³ Linda Faye Ferguson, "The Classical Keyboard Concerto: Some Thoughts on Authentic Performance," *Early Music* 12 (1984), 437-445; "'Col basso' and 'Generalbass' in Mozart's Keyboard Concertos: Notation, Performance

contain instructions to the copyist stating that, when preparing the performing materials, he should enter the music from the orchestral bass line into the left hand of the soloist's part during the tutti sections. Mozart indicated this in the score by writing the phrase *col basso* on the left hand of the keyboard solo line, which he otherwise left blank until a solo section began. In the right hand, there were rests. In printed and manuscript solo parts prepared from these scores within Mozart's lifetime and shortly after, the bass line was present, sometimes appearing with figures, and occasionally with those figures fully realized.

During the nineteenth century, this basso line was no longer printed in the soloist's part, reflecting a change in performance practice. Although the nineteenth-century Breitkopf & Härtel *Gesamtausgabe* editions of Mozart's piano concertos were based on plentiful authentic sources (especially as compared to other works in the series), the editors printed rests for the soloist during all tutti sections, even in instances where the sources clearly supplied figures or a realization of the continuo. The *Neue Mozart-Ausgabe* restored the basso line, and the preface to the first keyboard volume in 1959 asserts that Mozart not only wanted the continuo line copied into the soloist's part, but that he (and presumably others) actually played it.⁴

The keyboard soloist, then, had roles both as soloist *qua* soloist and as an orchestral member. Rather than feature an individual who rested during the orchestral sections (and who therefore may be perceived as distinctly separate from his accompanists), Mozart's keyboard concertos spotlight a soloist who emerged out of the orchestral texture, and, during most tutti sections, was absorbed back into it. In certain regional traditions the keyboard was an established and expected part of the orchestral sonority⁵ and the soloist had to perform double-duty when executing a concerto for that instrument.

What about concertos for other instruments, such as the violin? Did violin soloists rest during the orchestral sections of their concertos (as they often do today), or did they, like their keyboard-playing counterparts, also play along with the orchestra? If so, what did they play? Moreover, given the presence of violin sonority in the orchestra with or without them, why would they play?

Theory, and Practice" (Ph.D. diss., Princeton University, 1983); "Mozart's Keyboard Concertos: Tutti Notations and Performance Models," *Mozart-Jahrbuch* (1984/85), 32-39.

⁴ *Neue Mozart-Ausgabe* V/15/7, p. x. "Der Unterzeichnete [Hermann Beck] neigt zu der Ansicht, daß Mozart selbst beim Vortrag seiner späten Konzerte im Orchestertutti mitgespielt hat."

⁵ There was likely substantial localized variation regarding this practice and it should not be assumed that continuo was included for all symphonic music. James Webster has argued that not all eighteenth-century orchestras used keyboards in the performance of symphonies; see his "On the Absence of Keyboard Continuo in Haydn's Symphonies," *Early Music* 18 (1990), 599-608.

Mozart's violin concertos

Unlike the piano concertos (a genre he cultivated throughout his life), Mozart's violin concerto composition was concentrated within a few years. Autograph scores survive for five solo violin concertos by Mozart, plus an additional rondo and an adagio. (There are also violin concertos embedded in some of Mozart's serenades.) Originally it was thought that all five concertos were composed in 1775; indeed, K211, K216, K218, and K219 bear that date,⁶ but the autograph for K207 originally read 1773.⁷

The autograph scores for all five solo violin concertos contain, in most or all of the orchestral ritornellos, instructions for the copyist to include in the soloist's part music that should be taken over verbatim from the first violin. Mozart indicated this by writing "*col violino primo unisono*" (or some other phrase with the same meaning⁸) on the solo line of the score, which was left blank thereafter (i.e., did not include rests); this instruction was cancelled by the appearance of written notes or rests. Alternatively, Mozart sometimes wrote out the first bar or so on the solo line, doubling the first violins, followed by the instruction just detailed. In either case, the indications to double generally appeared immediately at the outset of the orchestral ritornellos and were cancelled at solo sections. Plates 1-4 (beginning next page) show Mozart's autograph instructions in the opening measures of K207, 211, 218, and 219.⁹

⁶ It was later changed to 1780; then changed back to 1775. See references in the note below.

⁷ See Wolfgang Plath, "Beiträge zur Mozart-Autographie II. Schriftchronologie 1770-1780," *Mozart-Jahrbuch* (1976/77), 166; Alan Tyson, "The Dates of Mozart's *Missa brevis* KV 258 and *Missa longa* KV 262 (246a): An Investigation into his 'Klein-Querformat' Papers," *Bachiana et alia Musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel: Bärenreiter, 1983), 328-339; *Neue Mozart-Ausgabe* V/14/1, p. xi. For a discussion of Mozart's multiple-instrument concertos featuring the violin, see Campbell, "Soloist's Role," 242-260, 267-274, 284-292.

⁸ Other indications Mozart used were: "*Col Primo violino*," "*Col Imo violino*," "*violino unisono*," and, somewhat less specific, "*unisono*." Mozart seems to have used these terms interchangeably, and did not change terminology at any particular point. These indications are not limited to this context, for Mozart and others regularly used the phrases "*col basso*," "*unisono*," etc. in order to avoid writing out a doubled line more than once.

⁹ Mozart's score order, from top to bottom, is solo violin, first violin, second violin, violas, first oboe, second oboe, horns, *bassi*.

Plate 1. Mozart. K207. Autograph score, fol. 1r. (Biblioteka Jagiellonska, Mus. ms. autogr. W.A. Mozart 207.211.216.218.)

Di Amadeo Wolfgang Mozart
à Salisburgo il 14 di Aprile 1780

Concerto à Violino solo

Violino
Principale
Violini
Viola
Violoncello
Corni in Fa
Fagotti

Alleg. Moderato.

Figur
Gaid. f. p.

249.

Plate 2. Mozart. K211. Autograph score, fol. 1r. (Biblioteka Jagiellonska, Mus. ms. autogr. W.A. Mozart 207.211.216.218.)

Concerto per Violino.

Violino Principale

Violini

Viola

Cello

Basso

Wolfgang Amadeus Mozart
Abbildung. Li 14 di giugno
1785.
figura 1785.
Gaudisist.

Ex
Bibl. Regia
Berolin.

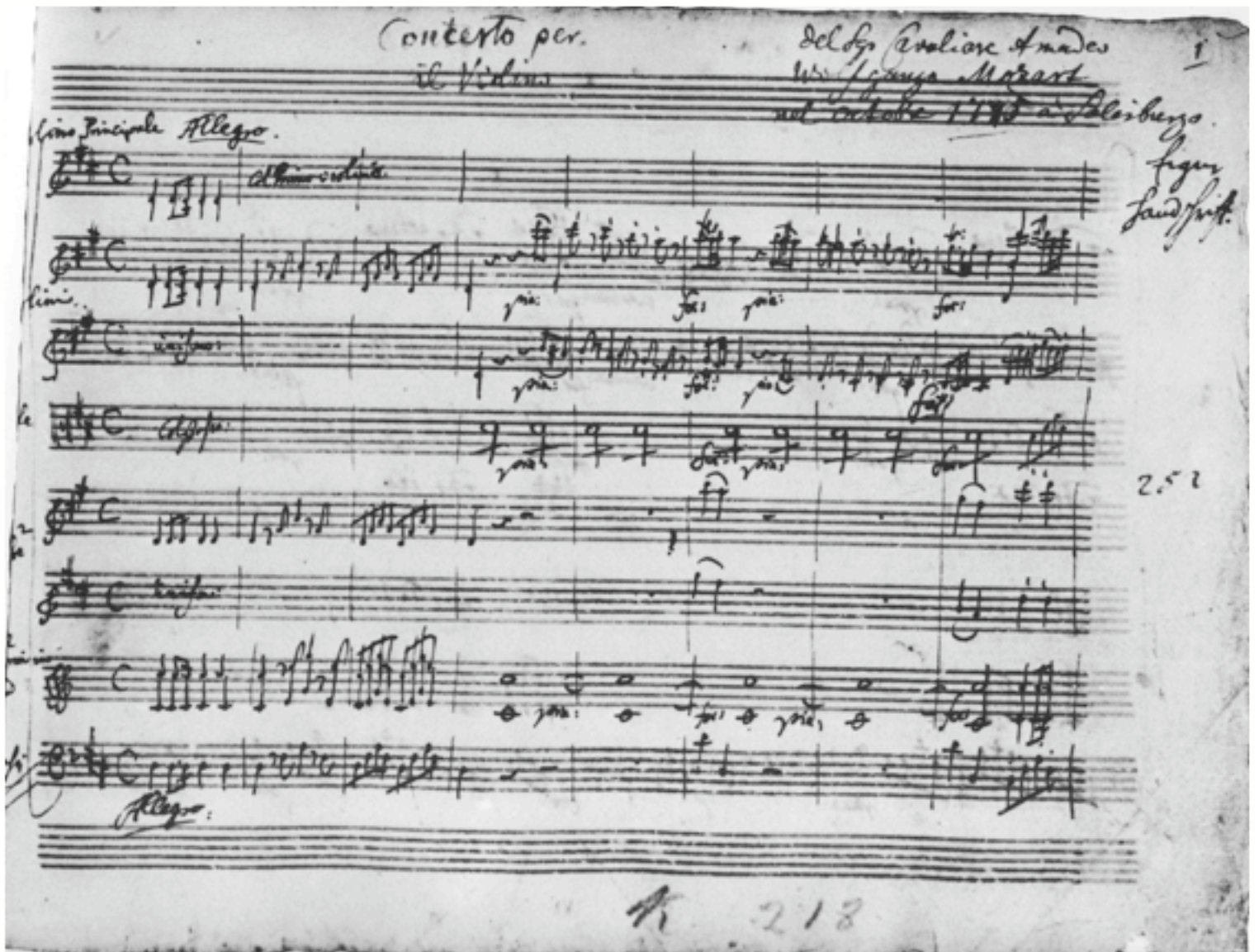
[illegible]

Plate 4. Mozart. K219. Autograph score, fol. 1r. (Gertrude Clarke Whittall Foundation Collection, Library of Congress, Music Division, ML30.8b .M8 K.219 Case.)



The Violin Concerto no. 3 in G, K216, is an exception. In the opening of this concerto, Mozart leaves the solo staff blank as in the others, but fails to write in the doubling indication (see plate 5, following page). It does appear for the parallel passage in the recapitulation, however (m. 94), as well as in other places throughout the movement. The absence of a *col violino* indication in the opening ritornello appears to have been an oversight, taking into account

the blank staves, the parallel passage, and the consistent use of this instruction in the other four concertos.¹⁰

Plate 5. Mozart. K216. Autograph score, fol. 1r. (Biblioteka Jagiellonska, Mus. ms. autogr. W.A. Mozart 207.211.216.218.)



¹⁰ Citing the same reasons, the *Neue Mozart-Ausgabe* prints the tutti doubling in the opening ritornello. See the critical report for volume V/14/1, p. a/24.

When publishing the concertos in parts, André took Mozart's instructions literally, and the relevant passages taken from the first violin appeared as full-sized notes in the solo violin part. This can be observed on the first page of André's edition of the Violin Concerto no. 2 in D, K211 (plate 6).

Plate 6. Mozart. K211. Solo violin part p. 1 (detail). (Offenbach: André, 1801, P.N. 1515.) © British Library Board, shelfmark h.405.o.



These instructions were carried out in manuscript parts as well, as can be seen in late-eighteenth-century sets of parts for K207, K216, and K218, from the estate of Heinrich Henkel. In all three sets, tutti music appears in the solo violin part during the orchestral ritornellos. This is particularly noteworthy in the Henkel parts for K216,¹¹ for (as mentioned above) the autograph score is missing the *col primo* indication in the opening ritornello. These sources reveal that as late as the 1790s, in works unquestionably by Mozart, it was still common practice to include the first violin music in the solo part during most orchestral ritornellos. In fact, copyists may have routinely added this music even when the composer did not specifically indicate to do so (such as in K216).

¹¹ Found in the Haverlin collection at Harvard University's Houghton Library, fMS Mus 204.

Which ritornellos?

This sort of *colla parte* soloist participation was expected during most ritornellos. Mozart had a standing preference for when the soloist was to participate and, just as importantly, when he should not. The reasons for these absences are often clear: usually either to facilitate the entry of a solo section by giving the soloist a moment to prepare, or to temporarily remove him from the tutti texture in order to highlight his re-entrance.

According to the autograph scores and/or available near-contemporary parts for all five solo violin concertos, the soloist participates from the first note to the last of the opening ritornellos, beginning the concerto as an orchestral member. In addition, the soloist is consistently instructed to join the orchestra following his cadenza. (This music is not a cue—the soloist would certainly not need cues to keep him from getting lost at the end of the movement.) In all five concertos, the soloist also participates in the second (or “middle”) ritornello, which follows the first solo and typically reinforces the arrival to the dominant.¹² Significantly, the soloist participates during the three harmonically stable (and form-defining) ritornellos: the first, the second, and the last half of the final.¹³ It should be noted that the soloist typically participates in those sections functioning as structural ritornellos, but not the orchestral interjections which appear from time to time within solo sections.

Since the default ritornello texture includes the soloist, why is he usually instructed not to play (via the appearance of rests) in the ritornello immediately preceding the cadenza? It would seem that Mozart wanted to dramatize the soloist’s re-entrance, just before the cadenza fermata.

For example, after the final solo section of K211, Mozart writes a tutti abbreviation (“T:”) for the orchestra, which begins the final ritornello. From what we have seen earlier, one might expect the violin soloist to double the first violin at this point. Instead, Mozart writes rests for the soloist, who does not enter again until the measure before the cadenza fermata (m. 118). After the cadenza, Mozart indicates that the soloist should double the first violin for the remainder of the movement (see plate 7, following page).

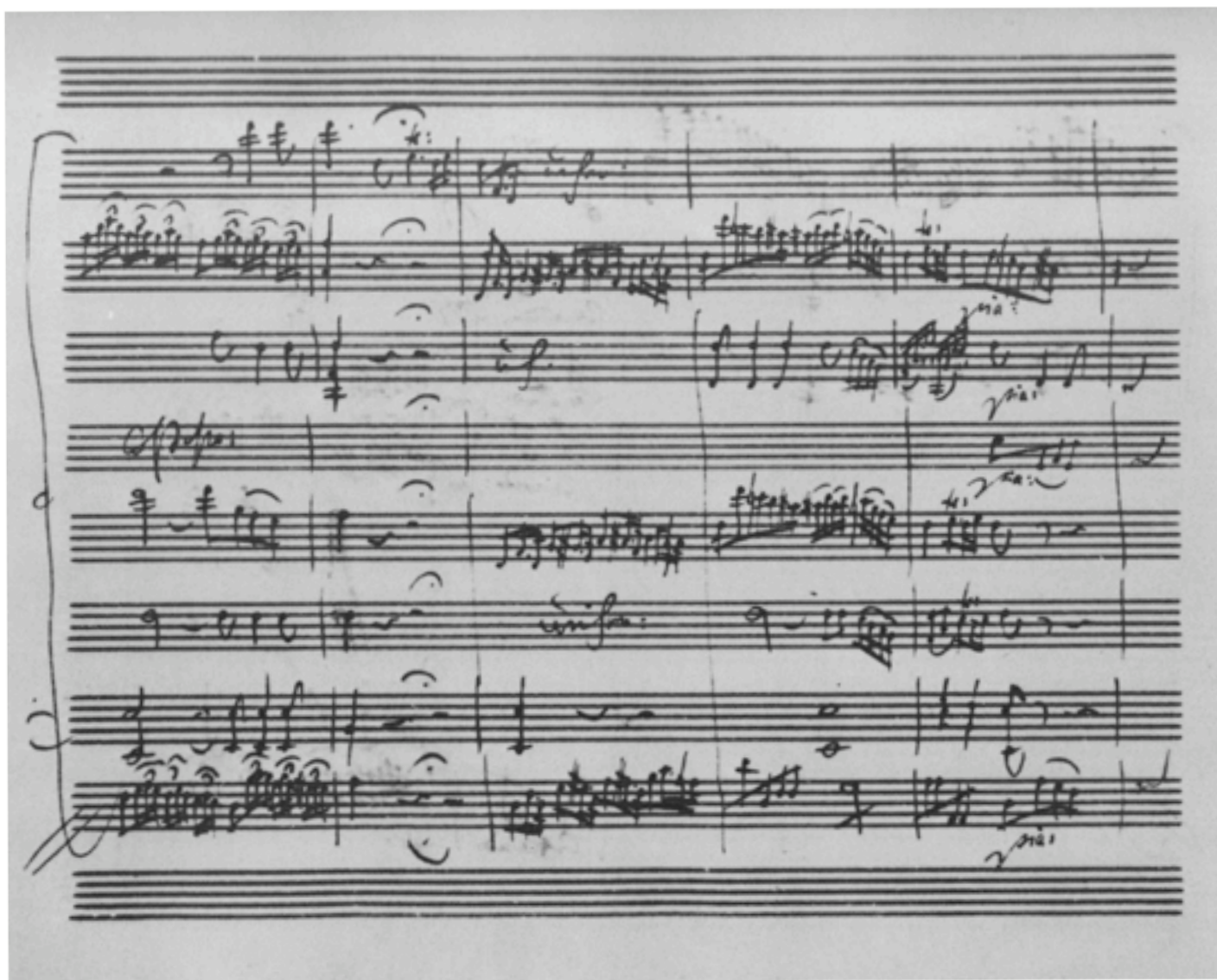
¹² In K211, the soloist is removed from the texture one measure before the end of the middle ritornello.

¹³ On “form-defining,” see Campbell, “Soloist’s Role,” 337-368.

Plate 7. Mozart. K211/i, mm. 113-121. Autograph score, fols. 13r-13v.



Plate 7 (continued). Mozart. K211/i, mm. 113-121. Autograph score, fols. 13r-13v.



The soloist's entrance before the cadenza measure is different from the first violin part. While the first violins are playing descending sixteenth-note triplets, the soloist has syncopated notes on a high D. This entrance is further underscored through the removal of the soloist from the texture a few bars before. It is significant that Mozart deliberately notates the exclusion of the soloist from this particular ritornello, which implies that the usual tutti/ritornello texture would have included him.

After the E trill that closes the cadenza, Mozart writes out the note of resolution, a D, followed by the next two tones of the first violin part. He then writes "*unisono.*" Mozart is

careful in this case to avoid any break in the solo part between the resolution of the cadenza and rest of the ritornello.

A very similar procedure with regard to the final ritornello and cadenza is followed in K218. In K207, the soloist does have a beat of rest after the cadenza's note of resolution, but then is instructed to "play out" the movement, doubling the first violin. In K219, the soloist does not re-enter before the cadenza fermata, and is withheld until the six-four chord. In K216 the soloist doubles the first two measures of the pre-cadenza ritornello before being removed; he re-enters one beat before the fermata six-four chord.

A new look at the cadenza point

The cadenza point is, without a doubt, a striking moment during the rather formal (yet flexible) Classical concerto plan. A great deal happens: the tonic-centered final ritornello span, sometimes recalling elements heard previously in the concerto, begins after a short time an unmistakable cadential formula, which gets as far as the six-four chord before it is stopped, held briefly by the orchestra, and released. This interruption of the cadence—just before it reaches the dominant—creates a palpable dramatic gap. The soloist alone fills this space, displaying his powers of improvisation and virtuosity.¹⁴ Once finished, the soloist invokes or implies the dominant seventh chord, which is answered by the tonic at the beginning of the continuation of the ritornello, thus completing the cadential formula. This is followed by a final tutti utterance, bringing the movement to a close.

The move to the final tonic close is a cooperative effort by the soloist and the orchestra; this is underscored by the textural difference between the six-four and the dominant chords. But what, exactly, do this final cadential prolongation and the tuttis surrounding it accomplish? After all, at the end of the preceding solo section, the soloist usually plays a trill, accompanied by a dominant chord, which then resolves to a tutti statement in the tonic—the movement could very well end there. So, why have a final ritornello of any length, much less one that is bisected by a cadenza?

¹⁴

What was actually played during these cadenzas is not our present concern, but the literature on that subject is vast, especially for Mozart, since he left cadenzas for seventeen of his piano concertos (some in multiple versions), which are taken by many scholars and performers as models for cadenza improvisation. For guidance, see Robert Levin, "Instrumental Ornamentation, Improvisation and Cadenzas" in *Performance Practice: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York: Norton, 1990), 279-284 and Eva and Paul Badura-Skoda, *Interpreting Mozart: the Performance of His Piano Pieces and Other Compositions* (New York: Routledge, 2008), 251-285. On cadenzas for the violin concertos specifically, see Eduard Melkus, "On the Problem of Cadenzas in Mozart's Violin Concertos" trans. Tim Burris in *Perspectives on Mozart Performance*, ed. R. Larry Todd and Peter Williams (New York: Cambridge University Press, 1991), 74-91.

In one sense, because there is more business to attend to, Mozart made a habit of deferring the return of some material heard previously in the movement until this final complex, as an act of recapitulation; this strategy represents one of his strokes of genius. As mentioned above, the soloist usually did not participate during most of the ritornello-to-cadenza.¹⁵ In contrast to the post-cadenza ritornello, which contains cadential material roughly parallel to the end of a concerto's opening ritornello and is therefore designed to be a serious recapitulatory gesture, the ritornello-to-cadenza is quite inert.

Is a cadenza really the soloist's virtuosic "last stand" within an otherwise orchestral section? In many cases, the ritornello-to-cadenza is the only ritornello in which the soloist rests instead of doubling an orchestral part.¹⁶ This, to my mind, is significant: the soloist is removed from a texture that normally would have included him in order to emphasize the moment of this virtuosic gap-filling. The cadenza is not just decorative but also functional, for the soloist—and the soloist alone—provides or implies the dominant chord that launches the concluding bars of the movement. During the cadenza and its preparation the soloist is not part of the orchestra. Afterwards, however, he returns to his orchestral role and concludes the movement as he began it: as one among many.¹⁷

In the majority of cases, the ritornello-to-cadenza is the only place where the orchestra plays alone, the cadenza is the only place where the soloist plays alone, and, in the post-cadenza ritornello, they come together again. This handing-off is done gracefully and cordially: at the end of the ritornello-to-cadenza, the soloist takes the lead, and the orchestra makes way for him; at the end of the cadenza, they are invited back in, and all take part in the close of the movement together. This final complex summarizes the overall relationship between soloist and orchestra, highlighting that the soloist is both a part of and apart from the accompanying orchestra. His contribution is both individual and cooperative—a voice arising from within a social group, not apart from it.

Orchestral leadership and cues

Admittedly, the mere presence of music in a part and the act of playing it are two different things. Some might argue that what I interpret as soloist participation is actually just a cueing mechanism for the soloist, provided as a courtesy so he does not get lost while silently

¹⁵ The exceptions are those concertos that do not contain a cadenza: K412, K417, and K622. The reader is reminded that two of these (K412 and K622) are from the same year—1791.

¹⁶ For the melody-instrument concertos, the exceptions are K313 and K314 (oboe version), in which the solo instrument continues to double until the fermata note.

¹⁷ The soloist sometimes rejoins the orchestra after up to a measure of rest, such as in K191, K207, and K314 (flute version).

counting measures. I will show below that when taken literally, as something meant to be played, this “extra” music in the soloist’s part is not extraneous at all and indeed had a very practical purpose. Moreover, if I have been merely describing cues in the preceding pages, then the sheer amount of music cued is staggering: to quote an entire opening ritornello to ensure that the soloist does not get lost is simply overkill. Given that the preparation of parts involves time and money, not to mention paper and ink, it would be wasteful in a way uncommon to the century.

Confounding the cue argument is that some printed parts of the period contain actual cues, which invariably signal instruments other than the first violin. These actual cues in violin concerto solo parts, to which I will return in due course, provide primary evidence for a third function of the concerto soloist—as the orchestral leader.

As is well known, eighteenth-century orchestral music of whatever type was usually led by a performing member of the ensemble, typically either the keyboardist or the first violin/concertmaster.¹⁸ Since the keyboardist usually held an administrative post and was often the composer of the music, he possessed a natural authority and was a logical choice to lead the orchestra. The realization of the keyboard part, which often appeared with only the bass line and sometimes figures, involved a great deal of improvisation; therefore, the player was free to adapt the part to facilitate ensemble leadership. In addition, C.P.E. Bach suggested that the keyboardist should emphatically raise his hands off the keyboard when necessary in order to visually mark the beat. Others in the eighteenth century describe less subtle solutions, such as bending at the neck or waist in time to the music.¹⁹

Leadership from the first violin desk instead of the keyboard held several advantages. From the standpoint of musical direction beyond the mere marking of the beat, a violinist was better equipped than a keyboardist (except, perhaps, when the keyboardist was the composer) to instruct his string-playing colleagues regarding bowing and nuance. As noted by Quantz, the violin also had the advantage of sheer volume.²⁰ According to Reichardt, the leader led by virtue of the strength, clarity, and loudness with which he played the first violin part.²¹ He could also

¹⁸ In the early nineteenth century Gottfried Weber questioned this practice and was one of the earliest advocates of baton conducting; see for example his “Praktische Bemerkungen,” *Allgemeine musikalische Zeitung* 9/51 (16 September 1807), 51-52.

¹⁹ C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753-62); Eng. trans. W.J. Mitchell (New York: W.W. Norton, 1949), 5-6, 8, 252, 259; Advocates for “body conducting” are discussed in John Spitzer and Neil Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650-1815* (New York: Oxford University Press, 2004), 390.

²⁰ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), trans. E.R. Reilly (Boston: Northeastern University Press, 2001), 207-208.

²¹ Johann Friederich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend* (Leipzig and Frankfurt, 1774; repr. New York, 1977), p. 39, quoted in Spitzer and Zaslaw, *Birth of the Orchestra*, 391.

use his bow as a baton, if needed, and was often placed on a raised platform so that the other players could see him more easily.²²

Whatever instrument the leader played, it was only in rare cases that he read from a score. Usually the score was the composer's private document, and parts were extracted from it for performance and publication. Would a first violin part contain enough information from which to lead a symphony? Certainly, keeping in mind the sorts of information instrumentalists would have looked to the leader for: tempo, general style, starts and stops. As the main melodic instrument in this melody-driven period, the first violin part usually contained this information and would have absolutely been sufficient. Returning the discussion back to the concerto genre, I would argue that a violin soloist could have served quite effectively as the orchestral leader since his part already contained the necessities from which to lead (the first violin part in the *tutti*s) and he was already the center of attention.²³

The actual cues alluded to above provide evidence of this leadership practice. A clear effort was made to ensure that they were not mistaken for music to be performed by the soloist. These cues are distinguished from the rest of the music by one or more of the following features: presentation in a smaller typeface, the instrumental part being quoted is named, and there are simultaneously appearing rests (or notes) in regular typeface. This procedure is familiar from its use in printed music of our own time to indicate music that appears simply as a guide for the performer and not to be played under normal circumstances. These cues can help prepare the performer for an upcoming entrance by alerting him to an aural prompt or can aid in situations where an awareness of other performers' parts can be helpful; above all, they are usually brief and functional. In the eighteenth century, cues also could have served another function: to assist the ensemble leader coordinate the other orchestral instruments.

With the following examples I will illustrate the use of the cues in the soloist's part and explain how they might be useful for leadership purposes. These examples all post-date Mozart's violin concertos and are by both French- and German-speaking composers, suggesting that leadership via soloist participation in the *tutti*s was a wide-ranging practice that continued into the nineteenth century and across geographical regions. Unfortunately, a thorough discussion of the specific concertos from which they are drawn is outside the Mozartian focus of the present article.

²² Pierre Baillot, *L'Art du violon* (Paris, 1835), trans. Louise Goldberg (Evanston: Northwestern University Press, 1991), 463.

²³ When the solo violinist led, the keyboard could of course still be present providing continuo (and might have led if needed during the solo sections).

Plate 8 gives a detail of the printed solo violin part of a concerto by Johann Sebastian Demar (1763-1832). Near the close of the opening ritornello,²⁴ there is a cue for the horns. This cue appears simultaneously with rests for the solo violin, whose multiple-stop interjections double the first violin. It is clear which music the solo violinist is to play and which he should not, for the cues are printed in smaller typeface and the cued instruments (“*cors*”) are explicitly named. This cue would be helpful to a soloist leading the ensemble, for it would allow him to keep track of the main melodic line (since it is not in the violins) and time the interjections accurately.

Plate 8. Demar. Concerto/ pour le violon.../ op. 32. Detail of solo violin part, mm. 39.5-50. (Paris: Benoît Pollet, [ca.1802].)



The next example is from a concerto by Polish-born composer/violinist Feliks Janiewicz (1762-1848), whose virtuosity was highly regarded in Vienna, Paris, and London. As shown in Plate 9, the violins state the first theme and the oboes echo its closing bars. During the oboe echo the violins (and the rest of the strings) provide a simple accompaniment. There is no real need for this oboe cue to be there, and in fact its inclusion makes the three measures in question appear slightly fussy. Its purpose, however, is to remind the soloist/leader to signal the oboes at that point, or at least to help keep the melody (literally) in sight.

²⁴ This concerto opens with a solo, but then proceeds in the normal manner.

Plate 9. Janiewicz. [Second] Concerto/ a violon principal... Detail of solo violin part, mm. 1-13. (Paris: Imbault, [ca. 1793].)

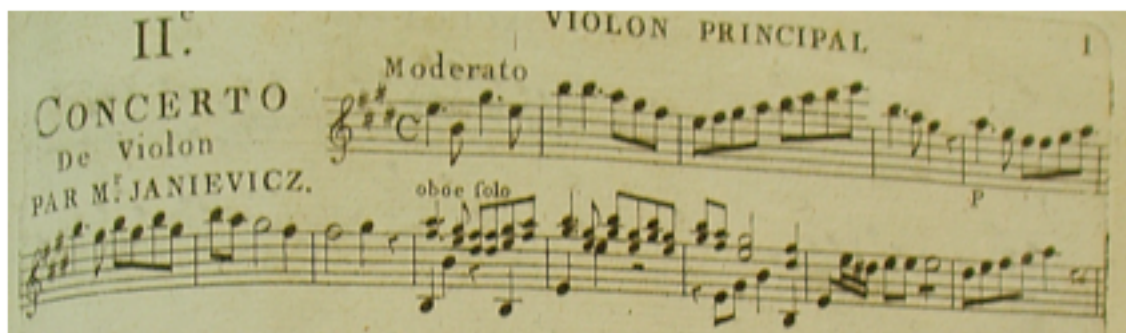
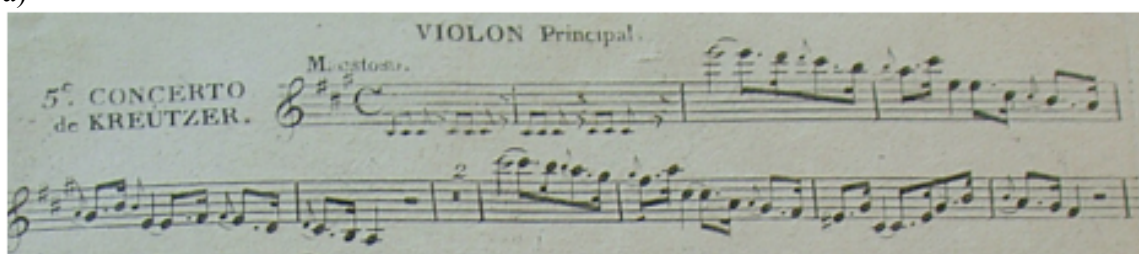


Plate 10 shows cues being used at a very important spot: the opening measures of a movement. In this concerto by famed violinist/composer Rodolphe Kreutzer (1766-1831), the second violins and lower strings begin with the two-measure accompaniment figure cued in the solo violin part. After these two measures, the first violins (doubled by the solo violin) enter with the first theme. This example is instructive because the cues for the lower strings are found only in the solo violin part and not in the first violin's, which has rests. A cue is needed here to help the leader get the concerto under way since he does not play in the opening bars. At least to the publisher of this concerto, the soloist would have been the leader and not the orchestral first violin (who did not therefore require such information in his part).

Plate 10. Kreutzer. Cinquieme/ Concerto/ pour violon principal... Detail of solo violin (a) and first violin (b) parts, mm. 1-12. (Paris: Conservatoire de Musique, 1808.)

a)



b)

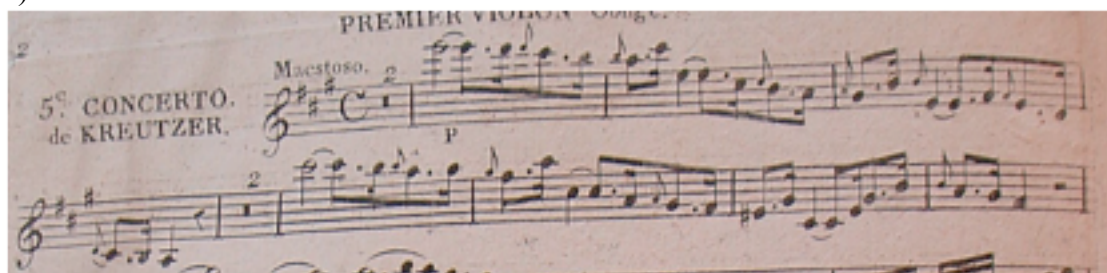


Plate 11 (next page) is from the Viennese first edition of Beethoven's violin concerto.²⁵ The first page of the soloist's part contains cues for timpani,²⁶ winds, and second violin. During the opening ritornello, the notes printed in full-sized type are identical to the first violin part (which does not contain any cues). The first violin doubling is unnamed; amid myriad cues, it is tacitly assumed the solo violin was a part of the first violin section. While the soloist is engaged in a solo section, cues also appear occasionally (last system of page 6, no plate given). In light of the foregoing discussion, this printed part would have been useful from which to lead, since a melodic line is almost always in view if not being played.

²⁵ Vienna: Bureau des Arts et d'Industrie, 1808.

²⁶ The timpani cues are printed two octaves above actual pitch, probably to avoid a clef change, and in the process avoiding ledger lines in bars 5 and 50. See Campbell, "Soloist's Role," 72-77 for further discussion of this source, and many more examples of cues in violin concertos may be found in pp. 63-72.

The use of the unusual term “*noi*”—Italian for “us” or “we”—is also instructive here. That term is not typically included in printed parts of this period, and might be a holdover from Franz Clement’s manuscript solo part.²⁷ “*Noi*” probably indicated where Clement intended to play along with the first violins, and this reminder was transferred into the edition. Clement was known to have led orchestral performances from the violin, and probably did so in this case as well.²⁸

The soloist’s roles

In the late eighteenth and early nineteenth centuries, a keyboard concerto soloist played the solo parts, was part of the accompanying orchestra (providing basso continuo), and could have also acted as the orchestral leader. As I have shown, violin concerto soloists served an homologous threefold function, but provided a melodic (rather than harmonic) contribution to the *tutti*s. This participation during the *ritornellos* contributed to the overall sonority of the orchestra, and the occasional removal of the soloist from the texture was employed as a dramatic device. In addition, if participating as the head of the first violin section, the soloist could lead the orchestra by example. While I am not claiming that violin soloists always played along with the *ritornellos* or led the orchestra, I am suggesting that reinstatement of this practice in appropriate repertoires can lead us closer to understanding how late eighteenth- and early nineteenth-century concerto composers regarded the relationship between soloist and orchestra.

²⁷ Clement, of course, did not read from the first edition at the premiere, but from a manuscript part. According to Alan Tyson, that now-lost part probably contained a reading of the solo line not found in the autograph, the first edition, or the “Meyerstein” copy (a manuscript score once in Beethoven’s possession); all three extant sources differ with respect to the text of the solo. Beethoven’s hastily written autograph lacks doubling instructions, but, as detailed by Tyson, is far from the final version of the work. See Alan Tyson, “The Text of Beethoven’s Op. 61,” *Music & Letters* 43 (1962), 104-114 and “The Textual Problems of Beethoven’s Violin Concerto,” *Musical Quarterly* 53 (1967), 482-502. It is curious that in the Clementi edition of this concerto the cues and “*noi*” markings appear not in the solo part (violin or piano) but in that of the first violin. I am grateful to Clive Brown for drawing my attention to the significance of these “*noi*” markings, which are discussed in his forthcoming edition of Beethoven’s Violin Concerto (Breitkopf & Härtel).

²⁸ See Robert Haas, “The Viennese Violinist, Franz Clement,” *Musical Quarterly* 34 (1948), 15-27 and the *Kommentar* volume to Ludwig van Beethoven, *Konzerte für Violine und Orchester D-Dur, Opus 61: Vollständige Faksimile-Ausgabe im Originalformat der Handschrift aus dem Besitz der Österreichischen Nationalbibliothek (Mus. Hs. 14.538)*, ed. and commentary Franz Grasberger, forward by Wolfgang Schneiderhan (Graz: Akademische Druck- u. Verlagsanstalt, 1979), 16-22.